THAMES TELEVISION LIMITED
BROOM ROAD
TEDDINGTON
MIDDLESEX

977-3252

C A M E R A   S C R I P T

VTR/THS/5023 | PROD.NO.35005

C A L L A N (5)

"I NEVER WANTED THE JOB"

by
John Kershaw

Story Editor
GEORGE MARKSTEIN

Designed by
PETER LE PAGE

Produced by
REGINALD COLLIN

Directed by
JIM GODDARD

STUDIO TWO, TEDDINGTON

CAMERA REHEARSALS:	Thursday, 30 December, 1971	(10.00 - 19.30)
	Friday, 31 December, 1971	(10.30)
VTR:	Friday, 31 December, 1971	(15.15 - 19.15)
TRANSMISSION:	t.b.a.	
DURATION:	51.00" + 2 commercial breaks	

CALLAN (5)

"I NEVER WANTED THE JOB"

CAST LIST

Role	Actor	
Callan	EDWARD WOODWARD	
Lonely	RUSSELL HUNTER	
Meres	ANTHONY VALENTINE	
Hunter	WILLIAM SQUIRE	
Abbott	WILLIAM MARLOW	
Steve	PAUL ANGELIS	
Sunshine	MICHAEL DEACON	
Tina	CLEO SYLVESTRE	
Albert	RON PEMBER	
Det. Sergeant	FRANK CODA	
Det. Constable	FRANK JARVIS	
Driver	PETER HUTCHINS	(OB only)
Fred	ROBERT GRANGE	
Harold	JOHN LEVENE	
Dollar	VAL MUSETTI	(OB only)

EXTRAS (from Associated Plays & Players - Tel: 437-3118)

Taxi drivers	Alex Hood Ronald Nunnery
Charladies	Vera Hill Eileen Brady

(all called Friday, 31 December only, at 10.00 am)

VTR/THS/5023 PROD.NO.35005

PRODUCTION AND TECHNICAL TEAM

Floor Manager........................ JOHN LOPES
Production Assistant .... EDNA EWING
Stage Manager .... MARY LEWIS
Assistant Floor Manager .... PATRICK VANCE
Call Boy ....
Costume Supervisor.................. AMBREN GARLAND
Make-Up Supervisor.................. LAUNA BRADISH

Operations Supervisor .... JOHN EVELEIGH
Lighting Director................... H. RICHARDS
Sound Supervisor.................... MIKE PONTIN
Senior Cameraman .... ROY EASTON
Vision Mixer........................ KEN PRICE
Racks .... BILL MARLEY
Grams .... JULIAN FORD

Graphic Designer .... RUTH BRIBRAM

CAMERA REHEARSAL SCHEDULE

Thursday, 30 December, 1971

Camera Rehearsal .... 10.00 - 13.15
Lunch Break .... 13.15 - 14.15
Camera Rehearsal .... 14.15 - 19.30
Tech. Ops. Supper Break .... 19.30 - 20.30
(NB. VTR Available to view OB Inserts - 18.00 - 19.00)

Friday, 31 December, 1971

Line Up and Make Up .... 09.30 - 10.30
Camera Rehearsal .... 10.30 - 13.30
Lunch Break .... 13.30 - 14.30
Line Up and Make Up .... 14.30 - 15.15
VTR .... 15.15 - 19.15
Technical Clear .... 19.15 - 19.30
Tech. Ops. Supper Break .... 19.30 - 20.30

PROD.NO.55005 VTR/[illegible]S/5023

"I NEVER WANTED THE JOB"

CALLAN (5)

SCENE BREAKDOWN

SCENE NO.	SET	TIME	CHARACTERS	CAMS	SOUND	SHOTS	PAGES
	TELECINE THAMES symbol and opening titles		TO BE RECORDED AT A LATER DATE				
	OB INSERT (1) Ext. Street	DAY 1 SAT am	Lonely Dollar Tina Sunshine Steve	-	SOT	-	1
2.	CAB-DRIVERS' HUT	DAY 3 Mon. 10.20 am	Albert Harold Fred Lonely 2 Extras Newscaster vo	1 A 2 A	A 1 SFX GRAMS	1 - 11	3 - 4
			TAPE RUN (1)				
3.	CALLAN'S ROOM	DAY 3 Mon. am	Callan Lonely	1 C 2 B 3 A/B	B 1	12 - 44	5 - 9
			TAPE RUN (2)				
4.	HUNTER'S OFFICE	DAY 3 Mon. pm	Hunter Callan Meres	1 D 2 C/D 3 C	C 1	45 - 67	10 -13
			TAPE RUN (3)				
5.	CUT						
6.	OB INSERT (2) Garage	DAY 3 Mon. pm	Lonely Sunshine Steve	-	SOT	-	14-16
	SLIDE End of Part One	-	-	-	Grams	-	16
			F I R S T C O M M E R C I A L				
	SLIDE Part Two	-	-	-	Grams	-	17

SCENE BREAKDOWN (contd.)

SCENE NO.	SET	TIME	CHARACTERS	CAMS	SOUND	SHOTS	PAGES
7.	CAB-DRIVERS' HUT	DAY 4 Tues. pm	Albert Lonely Det. Serg. Det. Cons.	1 B 2 A 3 D	A 1 B 2	68 - 109	17-22
			TAPE RUN (4)				
8.	EXT. CALLAN'S ROOM	DAY 4 Tues. eve.	Callan Lonely	1 E	A 2 B 1 C 2	110	23
9.	CALLAN'S ROOM	ditto	Callan Lonely	1 C 2 B 3 B/C	A 3 B 1 C 2.	111 - 131	23-27
			TAPE RUN (5)				
10.	ABBOTT'S CLUB	DAY 4 Tues. eve.	Abbott Sunshine Steve Tina	1 F 2 E 3 E/F 4 A	B 3 C 3	132 - 158	27-32
			TAPE STOP (1)				
11.	HUNTER'S OFFICE	DAY 5 Wed. am.	Hunter Callan Meres	1 D 2 DD 3 C	B 4 C 1	159 - 180	33-36
			TAPE RUN (5)A				
12.	OB INSERT (3) Garage	DAY 5 Wed. am.	Meres	-	SOT	-	37
13.	CALLAN'S ROOM	DAY 5 Wed. 5.00pm	Meres Callan Lonely Sunshine Steve	1 C 2 B 3 B/FF	A 3 B 1	181 - 201	38-42
	SLIDE End of Part Two	-	-	-	GRAMS	-	42
		SECOND COMMERCIAL					
	SLIDE Part Three	-	-	-	GRAMS	-	43

SCENE BREAKDOWN (contd.)

SCENE NO.	SET	TIME	CHARACTERS	CAMS	SOUND	SHOTS	PAGES
14.	ABBOTT'S CLUB	DAY 5 Wed. eve	Callan Steve Sunshine	2 FF/E/G 3 G/F 4 B/C	A 4 B 5 C 3	202 - 253	43-52
			TAPE RUN (6)				
15.	HUNTER'S OFFICE	DAY 6 Thurs. am	Hunter Callan	1 D 2 DD 3 C	C 1	254-265	52-54
			TAPE RUN (7)				
16.	OB INSERT (4) Garage	DAY 6 Thurs. am	Callan Lonely Abbott Sunshine Steve Driver Meres	-	SOT	-	55-60
17.	HUNTER'S OFFICE	DAY 7 Fri. am.	Hunter Callan Meres	1 D 2 C 3 C	A 5 B 4 C 4	266 - 279	61-63
18.	HUNTER'S OUTER OFFICE	ditto	Callan Meres	2	ditto	280	64
19.	CALLAN'S ROOM	DAY 7 Fri. eve.	Callan Lonely	1 C 2 B 3 B	A 3 B 1 C 2	281 - 295	64-66
	CAPTION SCANNER CAPS. SUPERED	-	-	4	Grams	296	66-68

CALLAN (5)

"I NEVER WANTED THE JOB"

ACT ONE

OPENING TITLE SEQUENCE TO BE RECORDED
AT A LATER DATE - WHEN READY

FADE UP
TELECINE (35 mm./16 mm. d-h) S.O.F.

THAMES SYMBOL into *
opening title film
*

EDWARD WOODWARD *
in
"I NEVER WANTED THE JOB" *
by
John Kershaw *

*

with
RUSSELL HUNTER *
WILLIAM SQUIRE
and *
ANTHONY VALENTINE
*

/CAM.1 POS.A - CAB-DRIVERS' HUT/
/CAM.2 POS.A - ditto /
/CAM.3 POS.A - CALLAN'S ROOM /

NB. NOT BEING RUN IN TO STUDIO RECORDING.

1. EXT. STREET. DAY ONE. SAT.AM. OB.

HIGH SHOT OF A WHITE JAGUAR PARKING IN A SMALL LAY-BY. TWO MEN SIT, AND WAIT. THEY SEE A TAXI APPROACHING, FROM BEHIND. THEY MAKE READY.

THE TAXI STOPS. A COUPLE GET OUT, THE MAN RATHER DRUNK.

THE TWO WAITING MEN, SUNSHINE AND STEVE, ARE OUT OF THE JAGUAR IN A FLASH: STEVE CARRIES A SAWN-OFF SHOTGUN. HE SHOUTS:

STEVE: Dollar!

THE GIRL RUNS TOWARDS THE JAGUAR: THE MAN WITH HER TURNS: SHOTS RING OUT: BLOOD EXPLODES ON HIS CHEST AND HE FALLS.

SUNSHINE AND STEVE BUNDLE THE GIRL INTO THE JAGUAR AND IT ROARS AWAY.

THE CAB DRIVER, - IT IS LONELY - STARES IN HORROR AT THE DEAD BODY LYING IN A POOL OF BLOOD. HE'S GOING TO GET OUT OF HERE, FAST.

END OF OB INSERT ONE

STUDIO RECORDING STARTS HERE

1.	1 A	MWS, Albert b/g. buttering bread; bottle and cruet set f/g.	2. INT. CAB-DRIVERS' HUT. DAY THREE. MONDAY, 10.20 am.	BOOM A 1 GRAMS Traffic Radio music (post-dub)
2.	2 A	2-s Fred/Harold Sauce bottle o-o-focus f/g.	FRED: It says 'ere, the coppers aren't sure it is a gang murder .... HAROLD: Course it is. FRED: 'E was known to 'ave bin wiv a woman, it says. "Scotland Yard is anxious to trace a taxi-driver who is believed to have picked up the couple ...." HAROLD: Go on. It's gang war, all right; I knew 'im, din' I? Proper villain 'e was. Right crook. Tell 'em mile orff. If you arsk me, bloody Abbott's got 'im. That's what. /	
3.	1 A	MS Lonely as he enters		
4.	2 A	A/B PAN Fred up as he rises, and into 2-s with Lonely	/OPEN L-h FLAT FRED: 'Ow's it goin' mate? Bit Monday mornin' ? /	
5.	1 A	Tight 2-s Lonely/ Fred	LONELY: Cuppa char, please Albert. /	
6.	2 A	MS Harold, as he 'noshes' away		GRAMS Pre-recorded News-caster

On 6. on 2

BOOM
A 1

NEWSCASTER: (V.O.) ....
the Employment Secretary said it was encouraging news. The gang-land murder. (VOLUME TURNED UP) Police have confirmed that the man shot in Ealing on Saturday was Edward George Dollar, for some years known in London's underworld as "The Chairman". /

GRAMS

7. 1 A
MS Albert

Dollar was thought to control a multi-million pound vice empire. He had spent twenty-three of his forty-seven years in prison. / Police are anxious

8. 2 A
MS Harold A/B

to trace a woman seen with Dollar in the West End, some hours before the shooting. It is believed she may have been used by a rival gang as a decoy. They would also like to interview the / taxi-driver who

9. 1 A Transistor Big L.f/g.
Lonely b/g.
PULL FOCUS to Lonely

dropped Dollar and the woman in Park Avenue, Ealing. It is thought he could be of considerable assistance in their enquiries. The weather. A shallow depression is approaching the British Isles Isles from the Atlantic ..... /

10. 2 A (after Lonely has gone)
(reaction)
MCU Harold

11. 1 A
MCU Albert

TAPE RUN (1)

/CAM.1 TO POS.C - CALLAN'S ROOM/
/CAM.2 TO POS.B - CALLAN'S ROOM/

On TAPE RUN

BOOM
B 1

3. INT. CALLAN'S ROOM. DAY THREE.
MONDAY am.

12. 2 B
MWS; back of sofa
bottom of frame

13. 1 C (on cue)
MS Callan

/KNOCK AT DOOR

CALLAN: Who is it?

LONELY: (v.o.) Me, Mr. Callan.

PAN LEFT TO RIGHT
TO DOOR

CALLAN: Hang about.

Then 2-s at door,
Callan/Lonely

LONELY: (v.o.) Mr. Callan!

When Callan breaks
PAN HIM LEFT to
sideboard

14. 3 A (thru open kitchen dr.)
MCU Lonely

CALLAN: What's up? /

LONELY: Nothing, Mr. Callan.

CALLAN: That'll be the day. What you
done?

15. 2 B
MS Callan

LONELY: Nothing. Honest! /

/CAM.3 TO POS.B

CALLAN: Look, mate, if you've got
something to tell me, get on with it.
Let's have a little clean air. Do
you mind? /

16. 3 B
MCU Lonely A/B

On 16. on 3

BOOM
B 1

LONELY: It's these gangsters, Mr. Callan.

CALLAN: Oh, yes!

LONELY: It was me. Mr. Callan. It's in the paper. This bloke, Dollar, something. /

17. 2 B
MS Callan A/B

CALLAN: Ted Dollar? /

18. 3 B
MCU Lonely A/B

LONELY: 'Im that was shot, Saturday. /

19. 2 B
2-s Callan/Lonely
(Lonely R. of frame)

CALLAN: What about him?

LONELY: It says the police is anxious to talk to the cab driver. It was on the radio and all.

CALLAN: So? /

20. 3 B
MCU Lonely

LONELY: It's me they want. /

21. 2 B
MCU Callan

CALLAN: You? /

22. 3 B
CU Lonely

LONELY: I drove 'im to Ealing. 'Im and the girl. /

23. 2 B
2-s Callan/Lonely

Callan pushes Lonely down into the seat

On 23. on 2

BOOM
B 1

CALLAN: You little ...... what happened? (HE SITS) /

24. 3 B
High angle CU
Lonely

LONELY: They was just a fare, Mr. Callan. /

25. 1 C
CU Callan

CALLAN: Go on. /

26. 2 B
2-s A/B

LONELY: She gives me the address, and I drove 'em there. That's all.

CALLAN: I warned you. /

27. 3 B
High angle CU
Lonely A/B

LONELY: Yeh, Mr. Callan, but what'm I going to do? /

28. 1 C
CU Callan

CALLAN: What did I tell you?

LONELY: Mr. Callan ....

CALLAN: What-did-I-tell-you? /

29. 3 B
CU Lonely A/B

LONELY: Please, Mr. Callan. I need help. /

30. 1 C
ECU Callan

CALLAN: You know what you've got yourself into? /

31. 3 B
ECU Lonely

On 31. on 3

BOOM
B 1

LONELY: You told me all about getting fourteen years, but they can't give me fourteen years for driving a cab ..... /

32. 1 C
BCU Callan A/B

CALLAN: You may pray for fourteen years before you're through. /

33. 3 B
BCU Lonely A/B

LONELY: Mr. Callan! 'Ere, they couldn't do anything to me, could they? /

34. 1 C
BCU Callan A/B

CALLAN: What did you see? /

35. 3 B
BCU Lonely A/B

LONELY: Nothing. I don't see nothing! /

36. 1 C
BCU Callan A/B

CALLAN: Did anybody get your number?

LONELY: Oh, no.

CALLAN: How do you know they didn't? /

37. 3 B
BCU Lonely A/B

LONELY: I told you nobody saw me. /

38. 1 C
BCU Callan A/B
/CAM.3 TO POS.A

CALLAN: Oh, for God's sake. /

39. 2 B
2-s A/B

Listen, Lonely. They know you exist. It's just a matter of finding your stupid face, that's all. /

40. 3 A
MS Lonely
PAN him RIGHT to LEFT

On 40. on 3

BOOM
B 1

41. 2 B
2-s, Callan L.
Lonely R.

LONELY: Oh, Gawd. /

CALLAN: You could have been spotted from a window, mate. Anything. Somebody will trace you sooner or later. Bound to. Then I'll really be in it.

LONELY: If I go to the law, they'll ask questions.

CALLAN: Of course they'll ask questions.

LONELY: I don't want to lose me licence, do I?

CALLAN: You could lose more than that, if you're not careful. /

42. 3 A
CU Lonely

LONELY: Those fellas - they're killers, Mr. Callan. /

43. 1 C
CU Callan

CALLAN: Well, you should know. /

44. 3 A (reaction)
CU Lonely A/B

TAPE RUN (2)

/CAM.1 TO POS.D - HUNTER'S OFFICE /
/CAM.2 TO POS.C - ditto /
/CAM.3 TO POS.C - ditto /

On TAPE RUN

BOOM
C 1

45. 1 D
2-s, o/s Hunter
R. f/g. Callan
enters L.of frame.

4. INT. HUNTER'S OFFICE. DAY THREE.
MONDAY, PM.

HUNTER: I sent for you an hour ago, Callan.

CALLAN: Yes. Sir.

HUNTER: Where've you been?

CALLAN: Confession. /

46. 3 C (reaction)
MCU Hunter

HUNTER: There's a time and place, Callan. /

47. 1 D
MCU Callan

CALLAN: Yes, sir. /

48. 3 C
2-s, o/s Callan
Big L.f/g. Hunter
R. b/g.

HUNTER: What have you to confess, that I don't know about?

CALLAN: With respect, sir, it's personal.

HUNTER: Forget it. This is business. /

49. 1 D
MCU Callan A/B

CALLAN: I'll try to remember. Sir. /

50. 3 C
2-s A/B

On 50. on 3

BOOM
C 1

PED DOWN as Callan sits

HUNTER: Sit down. We'll have Meres in. He knows as much about it as I do. (INTERCOM) Send Meres in, will you? /

51. 1 D
MCU Callan A/B

CALLAN: What's it about? /

52. 3 C
2-s A/B

HUNTER: Patience. You're not a fisherman, Callan?

CALLAN: No, sir.

HUNTER: Should be. It breeds habits of peace and patience in those who practice it. Izaak Walton. /

53. 1 D
MCU Callan A/B

CALLAN: Oh, yes! /

54. 2 C
MS Callan L.o.f.

Meres enters door, R.o.f.

CRAB LEFT as Meres enters; Callan goes out of frame Left

HUNTER: Meres!

Develop into 2-s with Hunter (NOW ON POS.2D)

MERES: Sir.

HUNTER: Sit down, will you. I was about to tell Callan here about Thursday evening, but I thought you could fill in the background. It was your contact, I think........

Coming to 1.

On 54. on 2

BOOM
C 1

MERES: Ah, yes. Well, sir. You see, David old son, somebody has a bit of a phobia. There's a flap on at Luton Airport. /

55. 1 D
MCU Callan A/B

CALLAN: Could you translate? /

56. 2 D
2-s Meres/Hunter
A/B

MERES: It's supposed to be Griffiths, old boy. /

57. 1 D
MCU Callan A/B

CALLAN: Griffiths? But he's only a small-time courier. /

58. 3 C
MS Hunter

HUNTER: So Special Branch are pulling him in for a chat. /

59. 1 D
MCU Callan A/B

CALLAN: And what do we do?

HUNTER: Nothing. Just observe.

CALLAN: Doing nothing isn't my job. Sir. /

60. 2 D
2-s A/B

MERES: The point is, old boy, it may not be Griffiths. /

61. 1 D
MCU Callan A/B

On 61. on 1

BOOM
C 1

CALLAN: Look, this is bloody office-boy stuff. Sir. /

62. 3 C
CU Hunter

HUNTER: You work, Callan, as you are told.

CALLAN: But, sir ...

63. 2 D
MS Meres

HUNTER: That is my decision, Callan. /

64. 1 D
MCU Callan A/B

MERES: The thing is, old boy ...... /

CALLAN: For God's sake, don't you start ...... /

65. 3 C
CU Hunter A/B

HUNTER: Right. /

66. 1 D
MCU Callan A/B

CALLAN: Sorry, sir. /

67. 3 C
CU Hunter

SCENE 5. CUT.

TAPE RUN (3)

OB. NEXT - NOT BEING RUN IN

ON TO 'END OF PART ONE' SLIDE

NB. NOT BEING RUN IN TO STUDIO RECORDING

6. INT. GARAGE. DAY THREE. MONDAY PM. OB.

LONELY REVERSES TAXI INTO GARAGE. GETS OUT. A NOISE MAKES HIM TURN. SUNSHINE APPEARS FROM BEHIND ONE CAR, STEVE FROM BEHIND ANOTHER.

LONELY: 'ere!

STEVE: A word, friend. Just wanted to let you know, titch, there's no need to go running to the coppers. Right?

LONELY: Coppers?

STEVE: That's it.

LONELY: Nothing to do with me, mister. I never saw nothin'. Honest.

STEVE: He says he never saw nothing.

SUNSHINE: Nothing of what?

STEVE: My mate says, nothing of what? Eh? Eh?

LONELY: Nothin' of nothin'.

LONELY: You wanna be careful, you do .

STEVE: Careful, son?

LONELY: That's not my cab.

STEVE: He say's it's not his cab, Sunshine.

OB Continued

LONELY It belongs to a friend of mine.

SUNSHINE: Do it really.

SUNSHINE SMASHES WINDSCREEN.

LONELY: He won't be very pleased if you muck it up.

STEVE: You haven't mucked it up too much have you, Sunshine.

LONELY: He'll smash you, that's what he'll do.

SUNSHINE /FINSHES OFF THE WINDSCREEN COMPLETELY

LONELY: I've seen him smash bigger blokes than you.

STEVE: What a pity he isn't here to look after you, titch.

SUNSHINE: You and this big "Friend of yours. Just keep out of sight for a few weeks. Right!

STEVE: Especially out of sight of the law.

SUNSHINE: You was at 'ome all Saturday, if they ask. With your missus.

OB Continued

On OB INSERT

LONELY: I ain't got a missus.

STEVE: OH, what a shame. Isn't that a shame, Sunshine. Then you'd better bloody find somebody you was with, little man.

LONELY: Yeh, yeh, I will, Yeh.

SUNSHINE: Don't forget.

SUNSHINE THROWS THE HAMMER INTO DRIVER'S SEAT THROUGH THE BROKEN WINDSCREEN.

STEVE: Tell your friend, any time; okay?

THEY GO, LEAVING LONELY DRAPED ACROSS THE BONNET OF THE TAXI, WHERE THEY FLUNG HIM.

END OF INSERT TWO

SLIDE

'END OF PART ONE'

Hold for .10"

GRAMS

Series theme music (post-dub)

Fade Sound

FIRST COMMERCIAL BREAK

CALLAN (5)

"I NEVER WANTED THE JOB"

ACT TWO

/CAM.1 POS.B - CAB-DRIVERS' HUT/
/CAM.2 POS.A - ditto /
/CAM.3 POS.D - ditto /
/CAM.4 POS.A - ABBOTT'S CLUB /

FADE UP
SLIDE

Part Two

GRAMS
Theme music (post-dub)

7. INT. CAB DRIVERS' HUT. DAY FOUR. TUESDAY, pm.

BOOMS
A 1
B 2

68. 2 A

MWS, sauce bottles and cruet set f/g.

Lonely enters L.o.f.

69. 3 D (on cue)

MS Albert, pouring milk into cups

As we hear sliding door move, Albert reacts

/CAM.2 TO POS.D

70. 2 D

3-s, Albert exiting R. 2 'cops' enter centre

CRAB RIGHT as they move to the counter

71. 3 D

MCU Albert - the back of his head

DET. SERGEANT: C.I.D. /

72. 2 D

A/B

On 72. on 2

BOOMS
A 1
B 2

DET. SERGEANT: (contd.) We're making enquiries in connection with the shooting of Edward George Dollar. /

73. 3 D
MCU Albert

74. 2 D
2-s A/B

ALBERT: Oh, yeh! /

DET. SERGEANT: We want to talk to the bloke who drove the cab. /

75. 3 D (no reaction)
MCU Albert

76. 2 D
2-s A/B

DET. CONSTABLE: He must have seen .....

ALBERT: Yeh!

DET. SERGEANT: We've made all the usual appeals, asking him to come forward, but, so far, nothing doing. You haven't heard anything I suppose. /

77. 3 D
MCU Albert A/B

78. 2 D
2-s A/B

ALBERT: No. /

DET. SERGEANT: We'll find him, of course, in the end; even if it means asking every bloomin' cabby in London. /

79. 3 D
MCU Albert A/B

80. 2 D
2-s A/B

ALBERT: I've 'eard nothin'. /

On 80. on 2

BOOMS
A 1
B 2

DET. SERGEANT: Yes. Well, early days yet!

81. 3 D
MCU Albert A/B

SHOTS
82,83
CUT

ALBERT: Two cups of tea, is it?

84. 2 D
2-s A/B

DET. SERGEANT: Fancy a tea, Jim?

DET. CONSTABLE: Yea. Ta.

85. 3 D
MCU Milk jug,
as Albert slaps
it on the table

PAN UP to his
face

86. 2 D
2-s A/B

DET. SERGEANT: Thanks very much.

DET. CONSTABLE: Just the job, mate.
Ta!

87. 3 D
Albert A/B

ALBERT: Take you a while, won't it?

88. 2 D
2-s A/B

DET. SERGEANT: That's how it goes.
Bit hard on the old patience, sometimes.

Coming to 3

On 88. on 2

BOOMS
A 1
B 2

DET. CONSTABLE: And the flippin' feet!

DET. SERGEANT: You can say that, again. Anyway ..... If any of your lads come up with some information, doesn't matter how small, I'd be very grateful. /

89. 3 D
Albert A/B

ALBERT: Wouldn't tell me. /

90. 2 D
2-s A/B

DET. SERGEANT: You never know. /

91. 3 D
MS Det. Cons.

PAN him RIGHT to LEFT as he crosses to Lonely

PAN him DOWN as he sits

DET. CONSTABLE: How about you? /

92. 2 D
MCU Lonely

LONELY: Me? /

93. 1 B
MS Det. Serg.

DET. SERGEANT: Heard anything on the grape-vine? /

94. 2 D
MCU Lonely A/B

LONELY: No. Nothin'. I 'ent 'eard nothin'. /

95. 1 B
MS Det. Serg. A/B

DET. SERGEANT: We've got one clue. Very little. But it's a start. Someone saw Ted Dollar getting into a cab with a woman, in Mayfair. /

96. 3 D
MS Det. Cons.

On 96. on 3

BOOMS
A 1
B 2

DET. CONSTABLE: Thinks it was an H-registration with a 5 somewhere in the numbers. /

97. 1 B
MS Albert

ALBERT: I only make the tea an' that. /

98. 2 D
MS Det. Serg.

DET. SERGEANT: Yes. Sure. Of course. Still. You never know. /

99. 1 B
MS Det. Cons.

DET. CONSTABLE: Your cab outside, mate? /

100. 2 D
MCU Lonely

LONELY: No. No. It's in the dock. /

101. 1 B
Det. Serg.

ZOOM TRACK HIM
as he moves
forward

DET. CONSTABLE: What's up?

LONELY: Oh, er .....

DET. SERGEANT: Had a smash, have you? /

102. 3 D
2-s Lonely, L.o.f.
Det.Cons. R.o.f.
Det.Serg. Centre

LONELY: No. Yeh! Got smashed up a bit.

DET. CONSTABLE: Driving it Saturday, were you?

Coming to 1.

On 102. on 3

BOOMS
A 1
B 2

103.	1 B	MCU Albert	LONELY: No. No. Had a day off. /
104.	2 D	MCU Lonely	ALBERT: You was in 'ere. /
105.	3 D	Group shot, as end of 102.	LONELY: It's handy, en' it? I only live just ..... and I like the grub. /
			DET. SERG: Thanks. Find you in here again, can we sir, if we need to?
		As Det. Serg. breaks Right, PAN with HIM to 2-S with Det. Cons.	LONELY: Yeh! Oh, yeh! You will.
			DET. SERGEANT: You will give us a buzz. If anything turns up. /
106.	1 B	MS Albert	
107.	3 D	(as Det.Cons.exits) Hold on Det. Serg. Then PAN him RIGHT into 2-s with Albert	
		* then LEFT again to door	DET. CONSTABLE: Thanks, mate.* If you hear anything .....!
108.	2 D	(as Det.Serg. exits) (reaction) CU Lonely	
109.	1 B	MCU Albert	ALBERT SHAKES HIS HEAD

TAPE RUN (4)

On TAPE RUN

/CAM.1 TO POS.E - EXT. CALLAN'S ROOM/
/CAM.2 TO POS.B - CALLAN'S ROOM /
/CAM.3 TO POS.B - ditto /

BOOMS
A 2
B 1
C 2

110. 1 E

MWS, Lonely standing in frame

8. INT. PASSAGE OUTSIDE CALLAN'S ROOM. DAY 4. TUESDAY EVENING.

Lonely ducks round corner out of sight

FOOTSTEPS APPROACHING

Callan enters frame R.

Lonely re-appears

CALLAN: Where the bloody hell have you been? I've been trying to get you .....

LONELY: Sorry, Mr. Callan .....

CALLAN: Where've you been ?

LONELY: Waiting for you.

BOOM
A repos
to Pos.
3.

111. 2 B (as he enters)

MS Callan,

9. INT. CALLAN'S ROOM. (Continuous time)

PAN him RIGHT to LEFT thru kitchen door. extreme L. of frame

CALLAN: Don't just stand there, mate. Shut the door.

/CAM.1 TO POS.C

Coming to 3

LONELY: Ta!

On 111 on 2

BOOMS
A 3
B 1
C 2

End shot with Callan framed in kitchen doorway

CALLAN: I've got a job tomorrow. Need picking up. /

112. 3 B
MS Lonely

LONELY: Will it keep me late, Mr. Callan? I was going to ask for the day off. /

113. 2 B
MS Callan A/B

CALLAN: I'm sorry about that. Why? You got a bird? /

114. 3 B
CU Lonely

LONELY: No, Mr. Callan. I can't. Me cab's bust.

CALLAN: What do you mean, bust?

LONELY: It got itself damaged. /

115. 2 B
MCU Callan

CALLAN: It got itself damaged. You've had a smash, have you? /

116. 3 B
CU Lonely

LONELY: No. Not me. I never did it. /

117. 2 B
MS Callan

CALLAN: Who did then. Sit down. What happened? /

118. 3 B
CU Lonely A/B

On 118. on 3

BOOMS
A 3
B 1
C 2

LONELY: It's these fellers, wan' it? /

119. 2 B
MS Callan
PAN him back and forth as he moves

CALLAN: Go on. .... I'm no mind-reader. Now. What's it about?

LONELY: It's the murder.

120. 3 B
CU Lonely A/B

CALLAN: That I guessed.

LONELY: I don't know who to tell anything anymore. /

121. 1 C
MCU Callan
ZOOM TRACK him fwd. as he comes to Lonely
/CAM.3 TO C

CALLAN: You can tell me. As long as you don't talk to anybody else. /

122. 3 C
BCU Lonely

LONELY: Of course not. Nobody knows about you, Mr. Callan. I haven't said nothin' to nobody about you. /

123. 1 C
Callan
Continue to Tighten

CALLAN: If you had mate, nobody would know much about you for long. That's a promise. /

124. 3 C (reaction)
Lonely

125. 2 B
MS Callan

126. 3 C
MS Lonely

On 126. on 3

FEETS
A 3
B 1
C 2

PAN him UP as he rises

LONELY: I'd better be going now, Mr. ....

CALLAN: Sit down .

PAN him DOWN as he sits

127. 1 C
MS Callan

You're stupid, mate, aren't you? Who smashed up your cab?

/CAM.3 BACK TO
/ POS.B

LONELY: These blokes. They was waiting at the garage this morning, when I went back to clean the cab. I reckon they was the ones. Did this shootin'.

PAN him into 2-s as he hands Lonely the coffee

CALLAN: You didn't recognise them?

LONELY: No, but they said I wasn't to go nowhere near the coppers.

CALLAN: I don't know about you, mate. I really don't. /

128. 3 B
MCU Lonely

LONELY: They said I wasn't to talk to nobody. Just like you. /

129. 1 C
CU Callan

CALLAN: And smashed my cab up, just to remind you. /

130. 3 B
MCU Lonely 4/B

On 130, on 3

BOOMS
A 3
B 1
C 2

LONELY: Yeh, that's it. That's what they said. What shall I do, Mr. Callan? / Well, it's your fault. I never asked to be a cabby. /
Well, you'll have to tell me.

131. 1 C (reaction)
CU Callan A/B

TAPE RUN (5)

/CAM.1 TO POS.F - ABBOTT'S CLUB/
/CAM.2 TO POS.E - ditto /
/CAM.3 TO POS.E - ditto /
/CAM.4 ON POS.A - ditto /

132. 1 F
CU Abbott, pouring drinks

10. INT. ABBOTT'S CLUB. DAY 4. TUESDAY EVENING

BOOMS
B 3
C 3

ABBOTT: You're pig thick, Steve, aren't you? /

133. 3 E
Group shot
Abbott R. f/g.
Steve & Sunshine, with Tina's back L. of f.

STEVE: It wasn't just me .....

ABBOTT: I told you to trace the bastard; measure him up. Not advertise yourselves.

STEVE: It was obvious the kind of bloke he is ....../

134. 4 A
2-s Abbott/Tina

/CAM.3 TO POS.F

On 134, on 4

BOOMS
F 3
C 3

ABBOTT: If he's got any guts he's round chatting up the law now.

STEVE: No.

ABBOTT: You're not even sure it was him. /

135. 3 F
2-s Steve/Sunshine

136. 4 A
2-s Abbott/Tina A/B

SUNSHINE: 'Course it was. /

ABBOTT: So, who's this other geezer then? /

137. 1 F
MCU Steve

138. 3 F
MCU Sunshine

STEVE: I don't know, do I? /

SUNSHINE: He's nothing. A bluff. He was trying to put us off. /

139. 4 A
2-s Abbott/Tina A/B

ABBOTT: Yes?

STEVE: Yes.

Coming to 3

On 139. on 4

BOOMS
B 3
C 3

ABBOTT: And what if he wasn't? What if there is another bloke? You know what that means? It means there's at least two of them now; witnesses, informants, whatever you like. The law can use them. And will. Two. And there shouldn't have been one. /

140. 3 F
MCU Steve

STEVE: Look, Mr. Abbott, he was a sweaty little cabby. He obviously knew what we was on about. Okay, so the cab don't belong to him. There's nothing unusual about that. He was driving it all right. /

141. 2 E
M. 2-s Abbott/Tina

TINA: It does sound like him, Dick.

ABBOTT: How tall was he?

TINA: Who?

ABBOTT: Who the hell are we talking about? The cabby? How tall was he?

142. 1 F

TINA: I don't know ..... /

Tight o/s 2-s
Abbott R.f/g.
Tina L.b/g.

On 142. on 1

BOOMS
B 3
C 3

ABBOTT: But you tell me it sounds like him. You're worse than they are ...

TINA: Look, Dick , all I said was the bloke who drove us was little. I'm sure.

ABBOTT: And that's good enough, is it?

TINA: Oh, come on. It doesn't matter whether it was him or his mate. They've got the message.

ABBOTT: Yes, they've got the message loud and clear, haven't they? They know how it was done, where it was done, who did it ..... /

143. 3 F
MCU Steve

144. 4 A
MS Abbott
PAN him RIGHT to LEFT as he breaks

STEVE: He probably never saw ...... /

ABBOTT: My last word before you went, I said 'no shooting 'till the cab's out of sight' ....

Coming to 3.

On 144. on 4

BOOMS
B 3
C 3

STEVE: It was the way it happened....

145. 3 F — CU Sunshine
ABBOTT: You had plenty of time...

146. 1 F (reaction) — CU Abbott
SUNSHINE: Tina got out the wrong place.

147. 2 F — CU Tina

148. 3 F — CU Sunshine
~~TINA: Not true, Dick.~~

149. 1 F — CU Abbott
SUNSHINE: It bloody is.

150. 4 A — MS Abbott
ABBOTT: Shut up.

PAN him RIGHT as he breaks into 2-s with Tina
ABBOTT: (CONTD.) Alright. Get out and find him again.

SUNSHINE: The cabby?

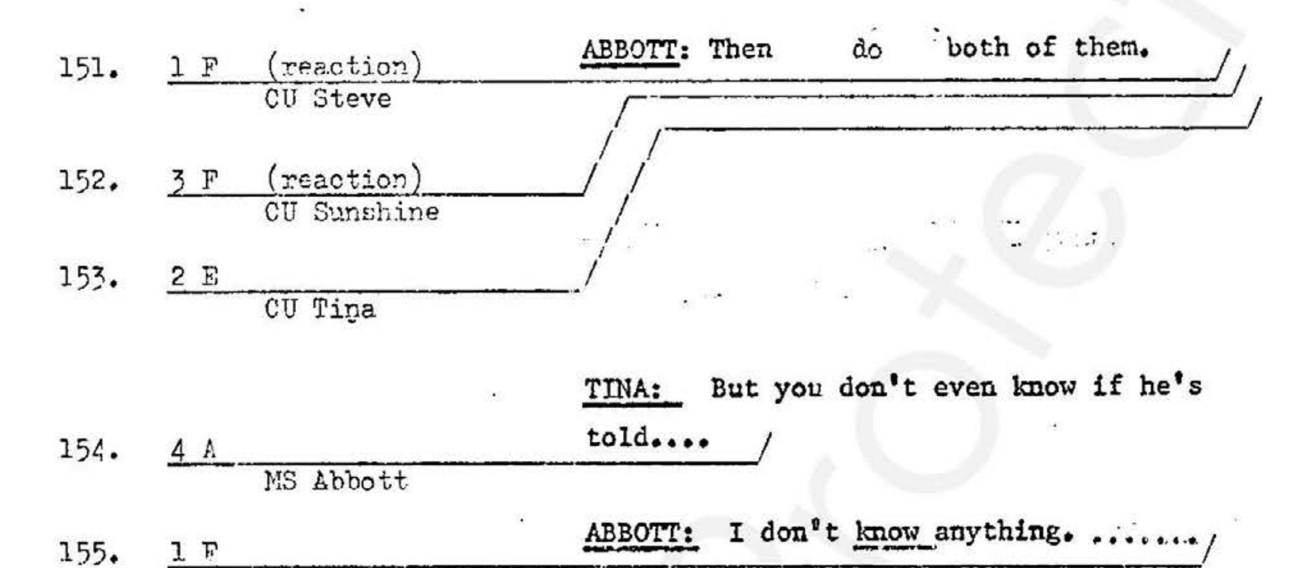
ABBOTT: Get him to take you to this friend......

Coming to 1.

On 150. on 4

BOOMS
B 3
C 3

STEVE: You're joking.



151. 1 F (reaction) CU Steve — ABBOTT: Then do both of them.

152. 3 F (reaction) CU Sunshine

153. 2 E CU Tina

TINA: But you don't even know if he's

154. 4 A MS Abbott — told....

155. 1 F MS Steve — ABBOTT: I don't know anything. ....

PAN him UP as he rises — STEVE: Oh yeh! It's us, isn't it? Not you, Abbott. We're the one's who'll cop it - not you.

ABBOTT: That's right.

STEVE: As far as I'm concerned, you can

156. 2 E MCU Dollar — forget it. Look,Dollar's one thing but...

ZOOM TRACK IN as he comes fwd. to Steve — ABBOTT: I said, find your cabby and his friend. Get rid of both of them. Otherwise you'll be finding yourself

157. 1 F (reaction) CU Steve — winding up where Dollar is all right.

158. 3 F (reaction) CU Sunshine

TAPE STOP (1)

On TAPE STOP

/CAM. 1 TO POS.D - HUNTER'S OFFICE /
/CAM.2 TO POS.DD - ditto /

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159. 2 DD
2-s, Callan/Hunter
Callan's profile
L.of f.

11. INT. HUNTER'S OFFICE. DAY 5.
WEDNESDAY AM.

BOOMS
B 4
C 1

HUNTER: Sixty pounds. You're out of your mind, Callan.

CALLAN: It's the windscreen, mainly, sir. Two headlamps. Bit of paint-work here and there. Nothing much ....

HUNTER: If your little friend smashed the damn thing, don't tell me. What sort of accident was it?

CALLAN: Not too clear about that, sir.

HUNTER: Pity it wasn't fatal. /

160. 1 D (reaction)
MCU Callan

CALLAN: Yes, sir. The damage, sir. /

161. 2 DD
2-s A/B

On 161. on 2

BOOMS
B 4
C 1

HUNTER: Callan, he may be a friend of yours, but he's had an accident; he must fill in the proper form, in the proper way. Don't bother me with it. /

162. 1 D
MCU Callan A/B

CALLAN: I wouldn't bother you with it, but I do need a chitty for repairs, that's all. /

163. 2 DD
2-s A/B

164. 1 D
MCU Callan A/B

HUNTER: That is all. /

On 164. or 1

BOOMS
B 4
C 1

CALLAN: It was one of those unfortunate things that no-one can claim about. I mean, if your missus left the car outside a shop and someone smashed into it and drove off .... /

165. 3 C
o/s Tight 2-s

HUNTER: Is that what happened?

CALLAN: No, Sir.

166. 1 D
MCU Callan A/B

HUNTER: Are the police involved? /

167. 3 C
2-s A/B

CALLAN: Not really. /

HUNTER: Callan, that's not really an answer. /

168. 1 D
MCU Callan A/B

CALLAN: What I mean, sir, they haven't got his name or address or anything. /

169. 3 C
2-s A/B

HUNTER: The day they do, he may have that fatal accident. /

170. 1 D
MCU Callan A/B

171. 3 C
BCU Hunter

CALLAN: It wasn't his fault this time. /

HUNTER: I don't care. If he breaks cover, you're both finished. So sort it out. /

172. 1 D
BCU Callan

173. 2 DD
MS Callan
PAN him to door

CALLAN: Yes, sir. /

174. 3 C
CU Hunter

HUNTER: Callan.

On 174. on 3

BOOMS
F 4
C 1

CALLAN: Sir?

175. 1 D (reaction) HUNTER: Was it really an accident? /
MCU Callan

He exits CALLAN EXITS

176. 3 C (as Meres enters) HUNTER: (contd.) Liz, send in Meres.
MS Hunter (KNOCK) Yeh?

177. 1 D
MS Meres

ZOOM TRACK him MERES: Sir?
as he comes fwd.

HUNTER: Our MCF appears to have met
with an accident.

MERES: Oh,

178. 3 C you mean Lonely's little bus. /
MCU Hunter

HUNTER: I'd like to know exactly what

179. 1 D sort of accident. /
MCU Meres

180. 3 C MERES: Is Lonely hurt? /
MCU Hunter A/B

HUNTER: Not yet.

TAPE RUN (5)

/CAM.1 TO POS.C - CALLAN'S ROOM/
/CAM.2 TO POS.B - CALLAN'S ROOM/
/CAM.3 TO POS.B - CALLAN'S ROOM/

OB INSERT NEXT. NOT BEING RUN IN

ON TO SCENE 13. PAGE 38.

OB INSERT - NOT BEING RUN IN TO STUDIO RECORDING

SCENE

12. GARAGE. DAY 5, WEDNESDAY, am.

MERES ENTERS GARAGE, LOOKING ROUND. HE SPOTS LONELY'S CAB AND CROSSES TO IT.

HE TAKES IN THE BROKEN HEADLAMPS, HE PEERS THROUGH THE SHATTERED WINDSCREEN. AND HE SEES THE HEAVY HAMMER LYING ON THE DRIVER'S SEAT - WHERE STEVE CAST IT.

MERES TURNS, AND THOUGHTFULLY LEAVES THE GARAGE.

END OF OB INSERT 3

On TAPE RUN

BOOMS
A 3
B 1

181. 3 B
MWS, sofa f/g. across the bottom of frame

13. INT. CALLAN'S ROOM. DAY 5.
WEDNESDAY, 5.00 pm.

MERES: You know, David, I've always admired your taste.

As Callan enters frame Left, with tray, CRAB RIGHT and TIGHTEN, to give 2-s when they are seated at table (NOW ON POS.3FF)

CALLAN: You said that before.

MERES: I have. I'm sure I have. I hear our friend Lonely has had an accident.

CALLAN: Forget it.

MERES: And so has the shiny new MCF you dreamt up in your one glorious day.

CALLAN: Toby, I said forget it.

MERES: You must have been out of your mind ....

Shot 182. Cut

CALLAN: Belt up ....

MERES: Giving him that job. Involving the silly little bastard in section business.

183. 1 C
MCU Callan
FAST /CAM.3 BACK TO B

On 183. on 1

BOOMS
A 3
B 1

184. 3 B — MS Meres A/B

CALLAN: He is not involved.

MERES: He comes damn near it, sometimes.

185. 1 C — MCU Callan A/B

CALLAN: Just leave him to me. Right?

186. 3 B — 2-s Callan/Meres A/B

CRABRIGHT to maintain 2-s as Meres rises and breaks L. (BACK ON 3FF)

MERES: Alright. Your funeral, David old boy. He'll probably drive you to it one day, too. If anything's left of the cab. I have been told to pick you up tomorrow. Half seven alright? Do you know, David, this is really rather good.

187. 1 C — MS Callan

PAN WITH HIM as he picks up tray and goes into the kitchen

CALLAN: I don't feel like Luton.

MERES: You know they also serve who only stand and wait.

CALLAN: You feel like wasting your time tomorrow night?

188. 3 FF — MS Meres

PAN HIM as he breaks

MERES: Not really. But the Govenor says jump. So I'm jumping. I must go. Half seven? Where?

Coming to 1.

On 188. on 3

ROOMS
A 3
B 1

CALLAN: At the garage.

189. 1 C
MS Callan

MERES: Garage? /

190. 3 FF (reaction)
MCU Meres

CALLAN: Lonely's place. /

HOLD STATIC FRAME

MERES: Oh, Lonely's place. Goodnight, David. (HE GOES)

191. 1 C
MS Callan

ZOOM TRACK and CRAB Callan to door. He puts chain on. Follow him as he then goes back into kitchen

/KNOCK AT DOOR

CALLAN: Who is it?

ZOOM TRACK Callan and CRAB as he comes forward to the door

LONELY: (V.O.) Me, Mr. Callan.

CALLAN: I said I'd see you there.

LONELY: (V.O.) Can I come in, Mr. Callan?

CALLAN: It's five o'clock, mate. I said seven.

LONELY: (V.O.) Can I come in, Mr. Callan? Please.

Coming to 3

On 191, on 1

ROCKS
A 3
B 1

192. 3 FF — CALLAN: It's open. /
MS Lonely

ZOOM TRACK him back FAST, as he rockets thru the door

193. 1 C
MS Callan, as he shuts the door on the hand and gun

CALLAN: (contd.) Come on.

194. 2 B
CU the hand, sticking thru the door with the gun.

195. 1 C (as the gun drops)
MS Callan, as he clubs Steve to the floor

196. 3 FF (as Steve is hit)
MS Steve

ZOOM TRACK him fwd. to table

197. 1 C
MS Callan, as he threatens Sunshine, who is outside the door

198. 2 B
MS Sunshine, as he comes through the door with his hands up

PAN LEFT and CRAB RIGHT, to develop into group shot

Coming to 3

On 198. on 2

DOOKS
A 3
B 1

199. 3 FF
CU Callan

CALLAN (contd.) Who are your friends? /

200. 1 C
MCU Lonely

LONELY: They made me bring 'em, Mr. Callan. /

201. 3 FF (reaction)
CU Callan

NEW SCENE

As directed

13A. HUNTER'S OFFICE. DAY 5. WED pm.

MERES: It's no accident, sir.

HUNTER: Go on.

MERES: Somebody's smashed up the cab deliberately. Windscreen, headlamps. Very effective.

HUNTER: Who did it?

MERES: Perhaps Callan knows.

HUNTER: Where did it happen?

MERES: In the garage.

HUNTER: Some sort of personal thing. Lonely's got himself into?

MERES: Personal, sir? If it's anything to do with Lonely, it's to do with Callan.

HUNTER: I take your point. I'm getting a little tired of our friend Lonely.

Continued.

NEW SCENE (contd.)

As directed	MERES: If I can be of any help .....?
	HUNTER: For Lonely's sake, I hope not. Alright.
	MERES: Yes, sir.
	HUNTER: Meres.
	MERES: Sir?
	HUNTER: But I'll bear it in mind.

SLIDE	GRAMS
'END OF PART ONE'	Theme Music (post-dub)
Hold for .10"	Fade sound

SECOND COMMERCIAL BREAK

CALLAN (5)

"I NEVER WANTED THE JOB"

ACT THREE

CAM.1 POS.F - ABBOTT'S CLUB
CAM.2 POS.FF - ditto
CAM.3 POS.G - ditto
CAM.4 POS.B - ditto

FADE UP
SLIDE
'PART THREE'

GRAMS
Theme music (post dub)

202. 4 B
MS door
It blasts open

14. INT. ABBOTT'S CLUB. DAY 5.
WEDNESDAY, evening.

BOOMS
A 4
B 5
C 3

203. 3 G (as door blasts open)
Tight 2-s Abbott/Tina

204. 2 FF
CU Callan

CALLAN: I've brought your friends home, before they get into trouble. /

205. 3 G
2-s Abbott/Tina A/B

ABBOTT: Who the hell are you? /

206. 2 FF
CU Callan A/B

CALLAN: What's in there?
Come on. Come on. /

207. 3 G
2-s A/B

On 207. on 3

FOCUS
A 4
B 5
C 3

208.	4 B	TINA: The linen cupboard. /
	Group shot Steve/Sunshine/ Callan	
	As they break, CRAB LEFT and PAN RIGHT (NOW ON POS.4C)	CALLAN: Just what I need. Come on. In there.
	/CAM.2 TO POS.E /CAM.3 TO POS.F	Come on. Come on. Inside.
		Do you mind?
	As Callan swings round from the door	
209.	2 E	
	Tight MS Abbott	ABBOTT: Glasses. Join me ? No? /
210.	4 C	
	CU Callan	CALLAN: Stay where you are, Miss. ..... Please. /
211.	2 E	
	Mid 2-s Abbott/ Tina	ABBOTT: Well, then .... What's the deal? /
212.	4 C	
	CU Callan A/B	CALLAN: There's no deal. ABBOTT: What then? CALLAN: Lay off. That's all. /
213.	2 E	
	2-s A/B	

On 213. on 2

BOOKS
A 4
B 5
C 3

ABBOTT: I take it you mean your cabby friend?

CALLAN: Right.

ABBOTT: He's very fortunate. ...... If I can't accept? /

214. 4 C
MS Callan, as he upturns table

CALLAN KICKS OVER TABLE

215. 2 E
CU Abbott

CALLAN: I think you'd better. /

216. 3 F
CU Callan

ABBOTT: That's a threat, is it? /

217. 2 E
MS Abbott

CALLAN: No. That is a promise. /

ABBOTT: What'll you do? Call in the Law? /

218. 4 C
MS Callan A/B

CALLAN: The law can look after its own business. Abbott. This is personal. /

219. 2 E
MS Abbott A/B

220. 4 C
MS Callan A/B

ABBOTT: Ah! /

On 220. on 4

BOOMS
A 4
B 5
C 3

CALLAN: You touch that driver, and I'll touch you, mate. Hard. /

221. 2 E
MS Tina

TINA: What's so special about your little 'friend' ? Are you queer for him? /

222. 4 C
CU Callan

CALLAN: No, darling, but with scrubbers like you around, it's a wonder we're not all bent. /

223. 2 E
2-s, Abbot L.o.f.
Tina R.o.f.

ABBOTT: She's a gas. She's single-tracked.

CALLAN: I'd rather you sat down, Miss. (HE KICKS TABLE OVER) Please.

224. 4 C
MS Callan

PAN her RIGHT to LEFT as she moves to sit down

225. 2 E
2-s A/B

ABBOTT: He's got good manners, I'll say that for him. /

226. 4 C
MS Callan A/B

CALLAN: Come on. Move. /

227. 2 E
2-s A/B

On 227. on 2

BOOMS
A 4
B 5
C 3

But now Tina crosses into L. of frame, leaving Abbott on R.

228. 3 F
MS Callan

CALLAN: I want to see your hands at all times.

ABBOTT: I think you've been reading too many paperbacks, laddy.

CALLAN: Your boys should read a few more. If they can read. /

229. 2 E
MS Abbott

ABBOTT: Why don't you sit down a minute.

CALLAN: No thanks.

ABBOTT: Please yourself. You a gambler?

CALLAN: No.

ABBOTT: You took a risk coming here! /

230. 4 C
MCU Callan

CALLAN: With those two? /

231. 2 E
MS Abbott A/B

On 231, on 2

BOOMS
A 4
B 5
C 3

ABBOTT: There could be others.

232. 2 E
CU Abbott

CALLAN: There could be. /

233. 4 C
MCU Callan A/B

ABBOTT: I don't like strangers breaking into my place. /

234. 2 E
CU Abbott A/B

/CAM.4 TO POS.B

CALLAN: That's mutual then, mate, isn't it? We have that in common. /

235. 3 F
CU Callan

ABBOTT: Nor do I like cocky little runts trying to muscle-in. /

236. 2 E
CU Abbott A/B

CALLAN: I wouldn't want anything of yours, mate. The dirt comes off on your fingers. /

237. 3 F
CU Callan A/B

ABBOTT: It would give me a great deal of pleasure to cut you down to size. /

238. 2 E
o/s 2-s
Callan's R.arm and gun trained on Abbott

CALLAN: All by yourself?
Now. Sit down, and place your hands on the top of the bar, where I can see them. Sit down. Please. /

On 238. on 2

POCKS
A 4
B 5
C 3

CRAB RIGHT.

Callan turns the gun on Tina

TINA: Dick, please.

239. 3 F
CU Callan

240. 2 E
MS Abbott

as he complies

241. 3 F
CU Callan A/B

CALLAN: Good. /

242. 2 E
MS Abbott A/B

/CAM.3 TO POS.E

ABBOTT: What are you after?

CALLAN: I've told you.

ABBOTT: You want a job? You offering me protection? Is that it? /

243. 1 F
Group shot, Callan's back Big L. f/g.

/CAM.2 TO POS.G

CRAB LEFT, maintaining 2-s

CALLAN: You can look after yourself.

ABBOTT: Money? /

244. 2 G
MCU Callan

CALLAN: Some people, Abbott, want nothing out of life except to be left alone. Right! That's what I want. And I want it for my mate.

Coming to 3

On 244. on 2

ROOMS
A 4
B 5
C 3

ABBOTT: I don't believe it.

245. 3 E

CALLAN: That's your problem. /

MS Abbott

Part of Callan
L. f/g.

ABBOTT: Why should a man like you try to take me on? Not because of some cab-driver. Don't tell me that. Not because of some crummy little mug who hasn't the guts to go to the law. Come on. You know who I am. You must know what I am. /

246. 2 G

2-s Abbott/Callan

Abbott L.o.f.

CALLAN: I know, mate.

ABBOTT: I'm a businessman with no friends and a thousand enemies. Tough bastards, most of them.

CALLAN: Oh, come on. You're making me cry.

ABBOTT: You know why? Because that's the way I want it. But you walk in, waving that thing around, demanding that I lay off your seedy little friend; someone who couldn't possibly be worth the risks you're running ......

Coming to 3.

On 246, on 2

BOOMS
A 4
B 5
C 3

CALLAN: That's up to me, isn't it?

ABBOTT: I just don't believe you. It doesn't add up. There's something more to it. I want to know what.

CALLAN: Let's say, I've got a different set of values.

247. 3 E
MS Abbott

ABBOTT: Don't come the morals. They don't fit.

248. 4 B
MCU Callan

FAST
CAM. 3 TO G

CALLAN: I've told you what I want. Leave it at that.

249. 3 G
CU Abbott

ABBOTT: You think you can walk out with an undertaking that I won't touch you?

250. 4 B
MCU Callan

CALLAN: Something like that. Yes.

251. 3 G
CU Abbott

ABBOTT: You'd better just understand; neither of you will ever stand up in court to speak against me.

252. 4 B
CU Callan

On 252. on 4

BOOMS
A 4
B 5
C 3

FAST
/CAM.3 TO E

CALLAN: Who needs us, Abbott, to tell them about you? /

253. 3 E (as Callan leaves fr.)
2-s. Tina L.o.f.
Abbott R.o.f.

TINA: Who's he, for God's sake? *

*ZOOM IN to
CU Abbott

ABBOTT: I don't know. Whoever he is, he won't be for long. That I promise you.

TAPE RUN (6)

/CAM.1 TO POS.D - HUNTER'S OFFICE /
/CAM.2 TO POS.DD - ditto /
/CAM.3 TO POS.C - ditto /

---

254. 2 DD
Low angle 2-s.
Callan L.o.f.

15. INT. HUNTER'S OFFICE.
DAY 6. THURSDAY, am.

BOOM
C 1

HUNTER: I don't like liars.

CALLAN: I wasn't lying.

HUNTER: What do you call it, then?

Coming to 3.

On 254, on 2

BOOM
C 1

CALLAN: Not telling.

HUNTER: I am told everything.

255. 3 C
2-s o/s
Callan L.o.f.
Hunter R.o.f.

CALLAN: This is a private matter.. /

HUNTER: Which seems to be threatening the security of the Section.

CALLAN: I will deal with that.

HUNTER: Your friend Lonely didn't have an accident. /

255A. 1 D
MS Callan

256. 3 C
2-s A/B

CALLAN: No sir. /

257. 1 D
MS Callan A/B

HUNTER: What happened was deliberate. /

258. 3 C
2-s A/B

CALLAN: Yes sir. /

259. 1 D
MS Callan A/B

HUNTER: Right. Who did it? /

260. 3 C
MCU Hunter

CALLAN: I've sorted it out. /

261. 1 D
MS Callan A/B

HUNTER: Who did it, Callan? /

On 261, on 3

BOOK
C 1

CALLAN: Nobody you need worry about.

262. 3 C
CU Hunter

HUNTER: I am not worried about them. But you'd better be worried about Lonely. You brought him in to the affair. Make sure you don't have to take him out.

263. 1 D
CU Callan

CALLAN: I'll tell him.

264. 3 C
CU Hunter A/B

HUNTER: If you don't, I know who will.

265. 1 D
CU Callan A/B

CALLAN: Yes sir.

TAPE RUN (7)

CAM.1 TO POS.D - HUNTER'S OFF.
CAM.2 TO POS.C - ditto
CAM.3 TO POS.C - ditto

OB INSERT NEXT. NOT BEING RUN IN

ON TO SCENE 17, PAGE 61.

NEW SCENE

As directed

15A. ABBOTT'S CLUB. DAY 6.
THURSDAY, am.

ABBOTT: Well?

TINA: His name's Callan.

ABBOTT: Callan? What's his game.

TINA: He's a book-keeper and civil-servant.

ABBOTT: He's a what?

TINA: He works for Social Security, or something.

ABBOTT: You mean he chases people who haven't paid their contributions. What with that shooter? Where'd you learn all this?

TINA: Snooping around. The milkman. The neighbours. Shops.

ABBOTT: Very good. Is that all?

(contd.)

TINA: Seems to be.

NEW SCENE (contd.)

As directed

ABBOTT: Is he a batchelor? Does he live on his own?

TINA: He seems to. There doesn't seem to be a bird on the scene.

ABBOTT: He's human, isn't he?

TINA: Apparently he likes to keep himself to himself.

ABBOTT: That's a good habit. We ought to encourage it.

End of new scene

Continue with Scene 16.

OB INSERT - NOT BEING RUN IN TO STUDIO RECORDING

16. INT. GARAGE. DAY 6 THURSDAY AM

CALLAN: Don't you ever do that to me again.

LONELY: I couldn't help it, Mr Callan.

CALLAN: You can never help anything, can you?

LONELY: Honest. Honest!

CALLAN: You're a little creep mate, sometimes.

LONELY: Thanks very much...........

CALLAN: Getting up my nose!

LONELY: What about you?

CALLAN: What about me, Lonely?

LONELY: You go on enough about me doing a few jobs...........

CALLAN: I don't care what you do......

LONELY: Anybody'd think I was a real villain, the way you talk.......

OB INSERT Contd.

On OB INSERT

CALLAN: Just don't drag me in........

LONELY: And all the time you're running around with shooters. You're dangerous, you are.

CALLAN: I've just saved your bleedin' life.

LONELY: Well!

CALLAN: Right. Let's see this damage, then. If you'd stuck to your job, instead of.........

LONELY: Oh, give over, Mr Callan......

CALLAN: Getting argumentative, aren't we?

LONELY: I never wanted the job, did I? You can keep it.

CALLAN: Listen......

LONELY: I don't want to know, Mr Callan. I've had it.

OB INSERT Contd.

CALLAN: Lonely, shut up a minute.......

On OB INSERT

LONELY: No. I won't. I don't want to drive your lousy cab.

CALLAN: You'd better.

LONELY: And don't start threatening me again, Mr Callan. You're always doing that. I'm fed up with it. See.

THEN HE TURNS AND BEGINS TO WALK AWAY OUT OF THE GARAGE. CALLAN SHOUTS AT HIM.

CALLAN: Lonely! Lonely!

LONELY: If I'd never 'ad the cab this wouldn't 'ave 'appened.

CALLAN: If you'd never had the cab, mate, you'd be dead now.

ABBOTT'S CAR SWINGS INTO THE GARAGE, HEADLIGHTS BLAZING, STOPPING LONELY DEAD IN HIS TRACKS. SUNSHINE AND STEVE ARE OUT IN AN INSTANT; STEVE PINS LONELY'S ARM BEHIND HIS BACK, AND RAMS A GUN AT HIS HEAD.

CALLAN HAS DUCKED BEHIND THE CAB AS THE CAR SWEPT IN. HE IS SIZING UP THE SITUATION, HIS GUN AT THE READY.

OB INSERT Contd.

On OB INSERT

THE DRIVER GETS OUT AND TAKES OVER GUARDING LONELY. ABBOTT REMAINS IN THE FRONT SEAT OF THE CAR.

STEVE: Which one first, Mr. Abbott?

ABBOTT: Is the other one there?

STEVE: Is he? Now come on, titch, is he here?

LONELY: I haven't seen him.

STEVE: Where is he?

HE THUMPS LONELY IN THE GUTS AND HE SINKS TO THE GROUND. SUNSHINE PICKS HIM UP AGAIN, LIKE A RAG DOLL.

ABBOTT: Take a look around.

SUNSHINE AND STEVE CROUCH AND MOVE DOWN THE LINE OF CARS, PAST THE FRONT OF THE CAR. CALLAN HAS DODGED BEHIND A NEIGHBOURING CAR.

THEY MOVE TO A CORNER OFFICE AND POSITION THEMSELVES, ONE ON EITHER SIDE OF THE DOOR. ON A SIGNAL, THEY BLAST INTO THE OFFICE.

CALLAN, MEANWHILE, HAS CREPT UP ON THE DRIVER HOLDING LONELY. HE FELLS HIM WITH A SINGLE BLOW, AND HIS GUN SKITTERS ACROSS THE GARAGE FLOOR.

OB INSERT Contd.

On OB INSERT

CALLAN: (TO LONELY) Get in that cab!

ABBOTT: Steve! In the cab. They're in the bloody cab!

STEVE AND SUNSHINE COME OUT OF THE OFFICE AND DUCK BEHIND A LORRY. CALLAN SIGHTS THEM ON HIS RIGHT. LONELY, TERRIFIED, CROUCHES IN THE BACK OF THE CAB BEHIND HIM.

CALLAN HEARS A NOISE: HIS ATTENTION DARTS TO HIS LEFT. ABBOTT IS OUT OF THE CAR, AND TRYING TO REACH THE DRIVER'S FALLEN GUN. CALLAN FIRES A WARNING SHOT, AND ABBOTT SCAMPERS BACK TO HIS FRONT SEAT.

CALLAN'S EYELINE IS COMPLETELY SPLIT. SUNSHINE FIRES AT HIM. AS HE LOOKS RIGHT, ABBOTT MAKES ANOTHER DASH, RETRIEVES THE GUN, AND DODGES BEHIND HIS CAR. SUNSHINE FIRES AGAIN: CALLAN RETURNS THE FIRE AND SHOOTS HIM IN THE HAND.

ABBOTT TAKES AIM AT CALLAN. THERE IS A SHOT - AND ABBOTT FALLS. WE SEE MERES BEHIND HIM, HIS .38 STILL SMOKING.

A SURPRISED CALLAN TURNS TO SUNSHINE AND STEVE:

CALLAN: Right you two. Hands above your heads. Get in there.

OB INSERT Contd.

HE LOCKS THEM IN OFFICE.

On OB INSERT

MERES: Having trouble, David?

HE WALKS FORWARD. IN THE BACKGROUND WE SEE ABBOTT SLOWLY LEVERING HIMSELF UP ON THE WING OF A CAR.

CALLAN TURNS TO MERES - AND FIRES INSTANTLY.

MERES TURNS ROUND, AND LOOKS AT ABBOTT, FINALLY EXPIRING.

MERES: Thanks.

CALLAN: It's mutual. Lonely, start the cab. We're getting out. Move.

MERES: And then?

CALLAN: Somebody is going to call the law. Anonymously.

END OF OB INSERT FOUR

THEY ALL LEAVE!

NEW SCENE

As directed

16A. HUNTER'S OFFICE. DAY 7.
FRIDAY, am.

HUNTER: (ON PHONE) So much for Griffiths then. Absolutely nothing? Ah, well. I'm very grateful anyway. I know we can always rely on you people at the airport. Oh, by the way, I've got two of my men there - they've probably made contact with you .... They haven't? Are you sure? Yes, Callan and Meres. I sent them along just in case. There's no sign of anybody. You're sure. Right. Thank you.

HE PUTS THE 'PHONE DOWN, FROWNING. THERE IS A KNOCK AT THE DOOR.

CALLAN AND MERES ENTER.

On TAPE RUN

BOOKS: A 5 B 4 C 4

266. 1 D — Meres and Callan enter

17. INT. HUNTER'S OFFICE. DAY 7. FRIDAY, am.

ZOOM TRACK as they come forward

HUNTER: Well?

CALLAN: My fault, sir. I ....

HUNTER: You what?

MERES: It wasn't Callan's fault, sir. /

267. 3 C — MCU Hunter

HUNTER: What the devil are you two ....? /

268. 1 D — 2-s Meres/Callan A/B

CALLAN: I couldn't get to Luton, because I got held up.

HUNTER: Traffic jam?

CALLAN: No. Sir. /

269. 3 C — MCU Hunter A/B

HUNTER: You in this, Meres? /

270. 1 D — 2-s A/B

MERES: Traffic was bad. Actually, sir, it was my car .... We broke down. /

271. 3 C — MS Hunter

On 271. on 3

BOOMS
A 5
B 4
C 4

HUNTER: I shall want a full report. First thing tomorrow.

272. 1 D
2-s Meres/Callan A/B

CALLAN: Sir.

MERES: Yes, sir.

273. 3 C
CU Hunter

HUNTER: I'm glad the devil still looks after his own.

274. 1 D (reaction)
CU Meres

275. 2 C (reaction)
CU Callan

276. 3 C
MS Hunter

HUNTER: (contd.) The Luton job was a waste of time, anyway. Griffiths is clear. More than I can say about the pair of you. Since when has it been your job to clean up the underworld, Callan?

PAN Hunter LEFT as he comes from behind desk into TIGHT 2-S with Callan

CALLAN: Oh, that.

/CAM.2 TO /HUNTER'S OUTER OFFICE

HUNTER: Yes. That.

CALLAN: Well, you did tell me to sort it out, sir.

HUNTER: What I did not tell you was to take the law into your own hands, like a couple of gangsters.

Coming to 1.

On 276. on 3

BOOMS
A 5
B 4
C 4

CALLAN: Isn't that what we do the whole time, sir?

HUNTER: Our work, Callan, is essential to the safety of the country.

CALLAN: Of course, sir.

HUNTER: We are not hired thugs.

CALLAN: No, sir. Civil servants.

277. 1 D (as Hunter breaks) MWS

HUNTER: It's lucky for you that the police assume that what happened was simply gangland revenge.

MERES: Oh, is that what they assume, sir?

HUNTER: I understand they are now satisfied Abbott's death is tit for tat for the killing of Ted Dollar.

CALLAN: I am sure it is, sir. /

278. 3 C CU Hunter

HUNTER: Do shut up, Callan, and get out. /

279. 1 D Tight 2-s Meres/ Callan, as they exit

CALLAN: Sir.

On 279, on 1

			BOOMS
			A 3
			B 1
280.	2 Tight 2-s Callan/ Meres	18. INT. HUNTER'S OUTER OFFICE. DAY 7, FRIDAY	C 2

CALLAN: He'd make a bloody good gangster. Better than some I know.

MERES: You must introduce me to your friends sometime.

CALLAN: You'd fit in beautifully, Toby.

TAPE RUN (7)

/CAM.1 TO POS.C - CALLAN'S FLAT/
/CAM.2 TO POS.B - ditto /
/CAM.3 TO POS.B - ditto /

			BOOMS
			A 3
			B 1
281.	1 C CU Newspaper headline	19. INT. CALLAN'S DAY 7. FRIDAY, evening.	C 2
282.	3 B WS Callan, seated	CALLAN: Do you mind.	
283.	1 C (as Lonely exits fr) MS Lonely, as he puts trash in peddle- bin		
284.	2 B (reaction) CU Callan		
285.	1 C MS Lonely, as he shakes dishcloth		

On 285. on 1

BOOMS
A 3
B 1
C 2

286. 2 B (reaction)
CU Callan A/B

287. 1 C
MS Lonely

PAN him LEFT to RIGHT as he comes out of kitchen and goes u.s. to chair and plumps cushion

288. 2 B (reaction)
CU Callan A/B

289. 3 B
MS Lonely

As he comes into frame Left and crosses to Cam.R. of Callan

LONELY: That's all cleared up then, Mr. Callan.

CALLAN: You'd better find yourself another garage.

LONELY: Yeh, they can't get us now, can they?

CALLAN: They might have friends.

LONELY: They wouldn't do nothin'. Not wiv Abbott a gonner!

CALLAN: Don't settle in. I'm having a kip.

Coming to 3.

On 289, on 3

BOOMS
A 3
B 1
C 2

LONELY: Oh, yeh! Sorry.
Sorry, Mr. Callan. Any'ow, I thought
we saw 'em off all right, last night.

CALLAN: Shove off, will you.

LONELY: Yeh! Yeh. Yeh.
Night then. /

290. 3 B
CU Lonely

Mr. Callan?

You and me. We make a good team,
don't we? /

291. 1 C (reaction)
BCU Callan

292. 3 B
CU Lonely A/B

293. 1 C
BCU Callan A/B

294. 3 B
CU Lonely A/B

HOLD FRAME STATIC
as Lonely exits

295. 1 C (reaction)
BCU Callan A/B

296. 4
Floor Caption
Brick wall

GRAMS
Theme
music
(post-dub)
but play
for
cutting
on VTR

SUPER SCANNER CAPTIONS

1. Callan
EDWARD WOODWARD

2. Lonely
RUSSELL HUNTER

3. Hunter
WILLIAM SQUIRE

On 296. on

SUPER SCANNER CAPTIONS (contd.)		GRAMS
		Theme music
4.	Meres ANTHONY VALENTINE	*
5.	Abbott WILLIAM MARLOW	*
	Steve PAUL ANGELIS	*
6.	Sunshine MICHAEL DEACON	*
	Tina CLEO SYLVESTRE	*
	Albert RON PEMBER	*
		*
7.	Det. Sergeant FRANK CODA	*
	Det. Constable FRANK JARVIS	*
	Driver PETER HUTCHINS	*
8.	Fred ROBERT GRANGE	*
	Harold JOHN LEVENE	*
	Dollar VAL MUSETTI	*
9.	Callan created by JAMES MITCHELL	*
		*
10.	Story Editor GEORGE MARKSTEIN	*
11.	Designed by PETER LE PAGE	*

On 296. on

SUPER SCANNER CAPTIONS (contd.) | GRAMS Theme music

12. Produced by
REGINALD COLLIN *

13. Directed by
JIM GODDARD *

*

SLIDE

THAMES symbol

Hold for .10" Fade Sound